

LAST NIGHT AT THE LOCAL PLAYHOUSES

THE BELASCO.

E. H. Sothern and Julia Marlowe.
The tragedy of the immortal Veronesi lovers, Romeo and Juliet, was enacted at the Belasco Theater last evening before an audience which filled every part of the house—a brilliant and attentive audience who gave full color to the understanding that not only Miss Marlowe and Mr. Sothern are popular favorites, but that one William Shakespeare also is held in high regard by the best and most intelligent theater public.

Since one may not dissect the play or its author, after three centuries survival as the greatest of all poetic tragedies, and since both our leading American actor, Mr. Sothern, and Miss Marlowe, too, have appeared here in their respective roles, a review of the performance last night must be limited to a plain statement of facts already known. But it is always a pleasure to record success, and this both of these splendid players have achieved in the reading of Shakespearean roles.

Miss Marlowe's Juliet is an intellectual, as well as an artistic performance. Her conception of the part is based on years of accurate study, and a public rendering of it for a length of time sufficient to mark her as our leading exponent of this, the Bard of Avon's, greatest female character. The handicap of Juliet's being a girl still in her teens has no bearing on Miss Marlowe's playing of the part.

The maturity of a splendid artistic career, such as Miss Marlowe's is a far greater asset than mere physical appearance, and yet Miss Marlowe might have passed for sixteen in any of her scenes, and her acting throughout perfect, she produced the awakening of the girl Juliet into her womanhood, beginning with the first touch of Romeo's lips, and so on through the racking times that followed, and ended so peacefully in the tomb of the Capulets.

There is always something of peace and happiness in the tomb scene, in spite of the flow of earthy joy of the unhappy lovers. It is the quiet and rest that association with death always brings, even to the very young, when life has been hard and cruel and offers no brightness or relief from despair. The tumult of emotions which have raged is hushed; the passions which have raged are quelled, and over all steals death and the promise of the hereafter, which is joy and a reunion of tortured souls.

Miss Marlowe's acting of the portion scenes was, of course, her best, since it was here that she showed to advantage her fine experience and complete familiarity with the emotional requisites. Her balcony scene was exquisite, with a gentleness and a tenderness, and with a throbbing and yearning love pervading all. Her reading at all times was delightful music to the ear.

Mr. Sothern's Romeo is not nearly so impressive as Miss Marlowe's Juliet. While one detects in Romeo, still one who is wholly melancholy is almost equally undesirable. If a certain and subtle air of Hamlet hovers about Mr. Sothern's Romeo, it would be unfair to say that this is his fault entirely, for so excellent and scholarly a Hamlet has he become that the part unconsciously obtrudes itself when he is otherwise engaged, and more particularly in a role such as Romeo, where a tinge of self-deprecation, wistfulness, or melancholy is required. One would rather he did not use the far-away expression and the downcast gaze so much, or that he would be a more ardent lover of the eager and entrancing Juliet.

His protests are of love that is of the intellect rather than of the heart, and in this he shows that in spite of his splendid and accurate achievements in many other parts, he has not had sufficient time to let Romeo sink into his soul, as it were. If he should abandon the part altogether there would be others by which his fame would mount higher.

As a reader of Shakespearean verse, however, Mr. Sothern is really great, and his acting in several scenes is brilliant, notably the one in Friar Laurence's cell and later in the tomb scene, which always seems to have a quieting and uplifting effect on its participants.

There is no desire to be captious regarding Mr. Sothern's Romeo. It is simply a fact that it is not one of his best parts, nor is he an ideal actor of the part. A role so rich in tradition must inevitably take on a personality, and every actor may not fit it to his own.

Frederick Lewis was a conspicuous Mercutio, reading with a verve and an understanding that was delicious, and the swag and the bravery were not lacking. Mrs. Woodward acted the Nurse well, and so did William Harris the Friar Laurence, but the balance of the cast was not up to standard, and they read in a perfunctory way that lacked individuality. There were no roles that stood out with force among them.

The play is magnificently mounted, and the numerous changes were made rapidly without annoying waits. The final scene, showing Juliet lying among the white flowers in her tomb, was impressive and beautiful. The music of Gounod's "Romeo et Juliette" was an enjoyable adjunct to the performance. **WILLIAM OSBORN.**

CHASE'S.

"Peter."

"Peter," the chimpanzee that is figuring as the stellar attraction at Chase's this week, is certainly well worth seeing, whether his attainments are the result of mere animal training or some higher educational process. At times he moves with the dignity of a middle-aged man, and at others indulges in the antics of a mischievous boy, riding a bicycle, roller skating, smoking cigarettes, sitting at table, divesting himself of his clothes, and interposing any number of interesting and amusing small tricks. The effectiveness of this act seems to come from a combination of high animal intelligence and splendid training.

Alf Grant furnished a number of optimistic tendency, getting off a great string of humorous stories in dialect and otherwise, some quaint philosophy, and songs, including "George Did It" and "The Man Who Doesn't Kick About the Things He Hasn't Got." The dialect songs of Elizabeth Murray were decidedly interesting, ranging from "Sing, Kate, Sing," to "Arrah, Go On." The famous Dofar Troupe furnished some athletic novelties in the way of handstands and pyramid building. Jack Connelly and Margaret Webb, in "Twisted Opera," contributed some eccentric piano playing, songs, and boisterous comedy. Kaufman brothers gave some travesty and song. Christy and Willis introduced some comedy juggling and excellent toe dancing, and the vitagraph showed a series of the chasing variety entitled "Her Busy Day." The bill is a well-balanced one, and amply qualified to furnish an agreeable evening of diversified amusement.

THE NATIONAL.

"The Builder of Bridges."

One of the really interesting plays of the season is "The Builder of Bridges," by Alfred Sutro, which was heard for the first time in this city at the National Theater last night, with Kyrie Bellew in the principal role.

In general effect the play is a study of womanly duty; in specific instance it is a study as to what extent a woman's idolatrous love for an only brother should be allowed to affect her relations with other men. It is singularly interesting, both from the nature of the question discussed and the high quality of the acting displayed. The perfunctory happy ending detracts from the quality of the drama, and a doubt is left in the mind as to whether a woman so quick and proficient in duplicity could be true to anything for any reasonable length of time. It is evident that one of the gentlemen present upon had serious doubts at one period, at least, and as to the other we have no means of knowing what he thought about it, so thoroughly is he eliminated from the problem at the close.

Dorothy Faringay, an orphan living with an aunt, Mrs. Debnay, and engaged to Walter Gresham, a rather lovable fellow, discovers that her idolized brother, Arnold Faringay, has stolen \$2,000 from the firm with which he is employed, and lost the same in bucket-shop transactions, the amount having been obtained by falsifying certain vouchers relating to a bridge building job upon which his friend, Edward Thurstfield, was engaged. She casts about for some way out of the difficulty, and hearing that Thurstfield was about to go to Switzerland for rest, she likewise goes to that country, meets him, and makes him fall in love with her, trusting to use her power over him in fixing up the account, all entirely without reference to the fact that she was engaged to another man, who really, throughout the play, seems disposed to do about all an honorable and reasonable man could do under the circumstances. Of course, the inevitable happens. The murder is out, and the strong scene of the play ensues when the bridge builder discovers that he has been duped; but here, according to Mr. Sutro, enters the other element into the transaction, and the heroine discovers that she does not love her first affianced at all, but in reality has found the right man in the gentleman whom she had played upon, and really spoils a very pretty scene by coming to his apartments, at midnight after his bachelor friends had departed, announcing that love, and contracting to go to Rhodes with him, he having given his word to Sir Henry Killeck, his employer and friend, that he would depart in the morning for that far country and throw a bridge across some swift flowing river.

It would have been a pretty thing to have seen these three bachelors—Sir Henry, sixty years of age, and unmarried through intent and philosophy; Peter Holland, the homely clerk, and Edward Thurstfield, the handsome engineer, each about forty, and each having played the game and lost, all go off in their respective directions, with the woman thrown altogether out of the equation. However, the demand for a pleasant ending must be acceded to, and after having gone so far, the present ending is about the only one that the author could have furnished. There is much good character depiction in the play and some clever comedy, furnished principally by the older characters. The argument is bound to provoke thought, and consequently must ensue discussion and interest, and when a play has the power of so acting on the mind it must be rated as decidedly worth while.

Mr. Kyrie Bellew as Edward Thurstfield gives a notable delineation, as usual. While probably denied the fame of being a great actor, he imparts a grace and finish to his work that raises it far above mediocrity. His characterizations came from the head rather than from the heart, yet his charming personality is sufficient to give the interpretation warmth. He never seeks to carry the emotional element high, and consequently there is never a false note struck. The impression of his performance is of interest.

Miss Gladys Hanson plays the opposite role in much the same manner, yet, of course, with the feminine proclivities. She is a beautiful woman with an engaging personality, and her acting discloses the presence of high intelligence. Eugene O'Brien is entirely effective as Arnold Faringay, the erring brother; Frank Conner equally so as Walter Gresham. Fine character sketches are presented by Ernest Stallard, as Peter Holland, and De Witt Jennings, as Sir Henry Killeck; and last mentioned, but not last in regard, is Mrs. Thomas Whiffen, as Mrs. Debnay, the aunt, who gives a breezy impersonation and affords the most refreshing comedy relaxation, as usual.

THE COLUMBIA.

"The Man of the Hour."

"The Man of the Hour," George Broadhurst's play of politics, opened a return engagement at the Columbia last evening. The fact that there was a good sized audience on hand for the rise of the curtain shows that the play had lost none of its appeal and strength by the fact that it has been five years since it has been written. The lines are just as true to-day as they were then, and they bear the same message of the active need of real reform in politics that they did when the play was first produced.

The play itself is composed of about all the ingredients that usually are used in the development of several plots. The melodramatic tinge is strong—especially at the end of the second act, and the denunciation scene in the final act; there are three separate comedy roles, two juvenile and one Irish; the approach to tragedy is reached in the scene between the mayor and his mother near the conclusion of the third act, and the opportunities for heavy villainy are many. But the working out of the plot is excellently done and, as is always the case with a play that has been on the stage for some time, the action is consecutive and there are no useless speeches or prosy places left—if there ever were any. Especially is this noticeable in the final act. The scene showing the two connecting committee rooms is a splendid example of what may be done with characters moving rapidly from room to room, and the interest is intense throughout the whole scene.

A detailed resume of the plot is hardly necessary—the two previous visits of the production have fixed it firmly in the minds of the theater-going public. But a word about the actors may not be out of place. The part of the mayor, "The Man of the Hour," is played by John S.

Robertson, and his work will bear comparison with that done in the same part by the other actors—Douglas Fairbanks and Cyril Scott—that Washington has seen in the same role. Next to him the roles of the two rival bosses are the most prominent. They are played by J. A. Marcus and John Sparks, the former being the heavy villain and the latter the Irish politician, who, in his own words, "doesn't need pictures when he talks." Both of these were excellent—each in his own way—and it is a pity that the same cannot be said about the rest of the cast. But with the exception of Bernard Cavanaugh, who has but one scene, and that in the last act, the remainder of the company falls to come up to the standard. Mr. Cavanaugh's bit in the last act—the denunciation of the boss and the "man behind"—was splendidly done and brought forth much applause.

Alma Powell was the Dallas Wainwright, her gown was superb, and she wore them well, but her reading of her lines savored a trifle too much of the tragedy queen. From the appreciation of the audience last night, it is practically certain that the play will have the same cordial reception here that it has enjoyed on its former visits. It is a strong play and deserves the success that it has had.

THE ACADEMY.

"The Heart of Alaska."

"The Heart of Alaska," a four-act play from the pen of Henry D. Carey, was presented at the Academy for the first time last evening, and it is safe to say that the play is one of the big melodramatic successes of the season. The story details the troubles of Nell McLain, a young Mackenzie River trapper, who is married to a former dance hall girl. His wife, who is left alone while he is out hunting, longs for the old life, and, being tempted to run away, deserts her husband and goes up the river with his supposed friend, David Killeck. Word is received the next day that she has been drowned, and, believing this, McLain in time comes to love "Alaska," daughter of the storekeeper at Caribou Run. Her father objects to McLain, and when she refuses to give him up he sends her from his house. A heavy snowstorm prevents "Alaska" and McLain from journeying to the mission to be married, and while they wait for the storm to abate, McLain's wife, who is supposed to have been drowned, staggers into the cabin. After a dramatic scene, "Alaska" departs and then McLain's wife suicides. Of course, he is accused of the crime, but in the nick of time is proved innocent by an Indian guide.

The author has been fortunate in selecting Alaska as a setting for his story, and an original note runs through the play which gives it a healthy snap and vim. In the leading role as Nell McLain, Henry D. Carey, the author, proved to be a real star, and handled his lines with unusual sincerity, while the company gathered about him is of uniform excellence.

THE GAYETY.

The Parisian Widows.

Weber & Rush's excellent burlesque troupe, "The Parisian Widows," yesterday opened an engagement at the Gayety Theater under conditions that promise well for high water mark receipts. The company is headed by Miss Margie Hilton, a Washington girl, with a much more than local reputation for accomplishments in the burlesque world, and that ever-vigilant comedian of many parts, Ben Pierce. Second only to these headliners, come like Wall, appearing as Props. There is a very refreshing comedy role, in the opening burlesque, and Miss Emily Miles in a part which gives her ample room to display her youthful beauty and charm. Messrs. Bentley, Hickman, Niblo, Bird, and Bell, and Misses Bell and Bratton, and an attractive chorus of brightly plumaged songsters also help to make one take notice.

Best among the vaudeville numbers were Margie Hilton, with the Six Dresden Dancing Dolls, and Ben Pierce in a German take-off, and several clever imitations. The olio also included Hickman and Bentley, Niblo and Spencer, and the Musical Bell. The only possible objection to the show is found in the fact that it is not as clean as is usually seen at the Gayety.

THE LYCEUM.

"The Ducklings."

"The Ducklings," the attraction at the New Lyceum this week, has nothing that strongly commends itself save the illustrated songs of Fayette. The farces are not entertaining, and the principals are far from being artists.

The olio had one or two good things that somewhat redeemed the show. Damsel and Fair gave an operatic travesty; the Young Brothers had a novelty acrobatic turn; and Mohler, Martin, and the Hall Sisters danced.

NEW YORK PRODUCE.

New York, Jan. 3.—BUTTER—Receipts today were 4,892 packages. The market is decidedly weaker and 2 cents per cwt. lower on fresh butter. Old grades were proportionately lower. Process was dull. Creamery specials, 35; creamery extras, 35; State, 34; 1-lb. cwt., 34; 2-lb. cwt., 34; 4-lb. cwt., 34; 8-lb. cwt., 34; 16-lb. cwt., 34; 32-lb. cwt., 34; 64-lb. cwt., 34; 128-lb. cwt., 34; 256-lb. cwt., 34; 512-lb. cwt., 34; 1,024-lb. cwt., 34; 2,048-lb. cwt., 34; 4,096-lb. cwt., 34; 8,192-lb. cwt., 34; 16,384-lb. cwt., 34; 32,768-lb. cwt., 34; 65,536-lb. cwt., 34; 131,072-lb. cwt., 34; 262,144-lb. cwt., 34; 524,288-lb. cwt., 34; 1,048,576-lb. cwt., 34; 2,097,152-lb. cwt., 34; 4,194,304-lb. cwt., 34; 8,388,608-lb. cwt., 34; 16,777,216-lb. cwt., 34; 33,554,432-lb. cwt., 34; 67,108,864-lb. cwt., 34; 134,217,728-lb. cwt., 34; 268,435,456-lb. cwt., 34; 536,870,912-lb. cwt., 34; 1,073,741,824-lb. cwt., 34; 2,147,483,648-lb. cwt., 34; 4,294,967,296-lb. cwt., 34; 8,589,934,592-lb. cwt., 34; 17,179,869,184-lb. cwt., 34; 34,359,738,368-lb. cwt., 34; 68,719,476,736-lb. cwt., 34; 137,438,953,472-lb. cwt., 34; 274,877,906,944-lb. cwt., 34; 549,755,813,888-lb. cwt., 34; 1,099,511,627,776-lb. cwt., 34; 2,199,023,255,552-lb. cwt., 34; 4,398,046,511,104-lb. cwt., 34; 8,796,093,022,208-lb. cwt., 34; 17,592,186,044,416-lb. cwt., 34; 35,184,372,088,832-lb. cwt., 34; 70,368,744,177,664-lb. cwt., 34; 140,737,488,355,328-lb. cwt., 34; 281,474,976,710,656-lb. cwt., 34; 562,949,953,421,312-lb. cwt., 34; 1,125,899,906,842,624-lb. cwt., 34; 2,251,799,813,685,248-lb. cwt., 34; 4,503,599,627,370,496-lb. cwt., 34; 9,007,199,254,740,992-lb. cwt., 34; 18,014,398,509,481,984-lb. cwt., 34; 36,028,797,018,963,968-lb. cwt., 34; 72,057,594,037,927,936-lb. cwt., 34; 144,115,188,075,855,872-lb. cwt., 34; 288,230,376,151,711,744-lb. cwt., 34; 576,460,752,303,423,488-lb. cwt., 34; 1,152,921,504,606,846,976-lb. cwt., 34; 2,305,843,009,213,693,952-lb. cwt., 34; 4,611,686,018,427,387,904-lb. cwt., 34; 9,223,372,036,854,775,808-lb. cwt., 34; 18,446,744,073,709,551,616-lb. cwt., 34; 36,893,488,147,419,103,232-lb. cwt., 34; 73,786,976,294,838,206,464-lb. cwt., 34; 147,573,952,589,676,412,928-lb. cwt., 34; 295,147,905,179,352,825,856-lb. cwt., 34; 590,295,810,358,705,651,712-lb. cwt., 34; 1,180,591,620,717,411,303,424-lb. cwt., 34; 2,361,183,241,434,822,606,848-lb. cwt., 34; 4,722,366,482,869,645,213,696-lb. cwt., 34; 9,444,732,965,739,290,427,392-lb. cwt., 34; 18,889,465,931,478,580,854,784-lb. cwt., 34; 37,778,931,862,957,161,709,568-lb. cwt., 34; 75,557,863,725,914,323,419,136-lb. cwt., 34; 151,115,727,451,828,646,838,272-lb. cwt., 34; 302,231,454,903,657,293,677,544-lb. cwt., 34; 604,462,909,807,314,587,355,088-lb. cwt., 34; 1,208,925,819,614,629,174,710,112-lb. cwt., 34; 2,417,851,639,229,258,349,420,224-lb. cwt., 34; 4,835,703,278,458,516,698,840,448-lb. cwt., 34; 9,671,406,556,917,033,397,680,896-lb. cwt., 34; 19,342,813,113,834,066,795,361,779-lb. cwt., 34; 38,685,626,227,668,133,590,723,558-lb. cwt., 34; 77,371,252,455,336,267,181,447,116-lb. cwt., 34; 154,742,504,910,672,534,362,894,232-lb. cwt., 34; 309,485,009,821,344,106,872,788,464-lb. cwt., 34; 618,970,019,642,688,213,745,576,928-lb. cwt., 34; 1,237,940,039,285,377,427,491,153,856-lb. cwt., 34; 2,475,880,078,570,754,854,982,307,712-lb. cwt., 34; 4,951,760,157,141,509,709,964,615,424-lb. cwt., 34; 9,903,520,314,283,019,419,928,122,848-lb. cwt., 34; 19,807,040,628,566,038,839,856,255,696-lb. cwt., 34; 39,614,081,257,132,077,679,712,511,392-lb. cwt., 34; 79,228,162,514,264,155,359,424,022,784-lb. cwt., 34; 158,456,325,028,528,310,718,848,045,568-lb. cwt., 34; 316,912,650,057,056,621,437,696,091,136-lb. cwt., 34; 633,825,300,114,113,243,875,392,182,272-lb. cwt., 34; 1,267,650,600,228,226,487,750,784,364,544-lb. cwt., 34; 2,535,301,200,456,452,975,501,568,729,088-lb. cwt., 34; 5,070,602,400,912,905,951,003,137,457,776-lb. cwt., 34; 10,141,204,801,825,811,902,006,274,915,552-lb. cwt., 34; 20,282,409,603,651,623,804,012,549,831,104-lb. cwt., 34; 40,564,819,207,303,247,608,025,099,662,208-lb. cwt., 34; 81,129,638,414,606,495,216,050,199,324,416-lb. cwt., 34; 162,259,276,829,212,990,432,100,398,768,832-lb. cwt., 34; 324,518,553,658,425,980,864,200,797,537,664-lb. cwt., 34; 649,037,107,316,851,961,728,401,595,075,328-lb. cwt., 34; 1,298,074,214,633,703,923,456,803,190,110,656-lb. cwt., 34; 2,596,148,429,267,407,846,912,160,380,221,312-lb. cwt., 34; 5,192,296,858,534,814,693,824,320,760,442,624-lb. cwt., 34; 10,384,593,717,069,629,387,648,641,520,885,248-lb. cwt., 34; 20,769,187,434,139,258,775,297,283,041,770,496-lb. cwt., 34; 41,538,374,868,278,517,554,574,566,083,540,992-lb. cwt., 34; 83,076,749,736,557,035,109,114,113,167,081,984-lb. cwt., 34; 166,153,499,473,114,070,218,228,226,334,363,968-lb. cwt., 34; 332,306,998,946,228,140,436,456,452,668,727,936-lb. cwt., 34; 664,613,997,892,456,280,872,912,915,337,455,872-lb. cwt., 34; 1,329,227,995,784,912,561,744,182,566,674,911,712-lb. cwt., 34; 2,658,455,991,569,824,112,348,365,133,132,342,422,424-lb. cwt., 34; 5,316,911,983,139,648,224,696,730,266,264,844,848-lb. cwt., 34; 10,633,823,966,279,296,449,382,460,532,528,689,696-lb. cwt., 34; 21,267,647,932,558,592,898,764,921,065,057,379,392-lb. cwt., 34; 42,535,295,865,117,184,179,528,184,212,112,758,776-lb. cwt., 34; 85,070,591,730,234,368,359,056,368,424,225,517,552-lb. cwt., 34; 170,141,183,460,468,718,718,112,848,848,848,848-lb. cwt., 34; 340,282,366,920,937,437,437,225,696,696,696,696-lb. cwt., 34; 680,564,733,841,874,874,451,392,696,696,696,696-lb. cwt., 34; 1,361,129,467,683,748,948,902,702,696,696,696,696-lb. cwt., 34; 2,722,258,935,367,496,896,804,702,696,696,696,696-lb. cwt., 34; 5,444,517,870,734,992,179,608,702,696,696,696,696-lb. cwt., 34; 10,889,035,741,469,398,319,216,702,696,696,696,696-lb. cwt., 34; 21,778,071,482,938,796,638,432,702,696,696,696,696-lb. cwt., 34; 43,556,142,965,877,592,127,864,702,696,696,696,696-lb. cwt., 34; 87,112,285,931,755,195,255,728,702,696,696,696,696-lb. cwt., 34; 174,224,571,863,510,390,511,456,702,696,696,696,696-lb. cwt., 34; 348,449,143,727,020,780,102,912,702,696,696,696,696-lb. cwt., 34; 696,898,287,454,040,165,824,144,702,696,696,696,696-lb. cwt., 34; 1,393,796,574,908,080,331,648,288,702,696,696,696,696-lb. cwt., 34; 2,787,593,149,816,160,663,296,576,702,696,696,696,696-lb. cwt., 34; 5,575,186,299,632,320,132,592,115,702,696,696,696,696-lb. cwt., 34; 11,150,372,599,264,640,265,184,230,702,696,696,696,696-lb. cwt., 34; 22,300,745,198,528,128,530,460,460,702,696,696,696,696-lb. cwt., 34; 44,601,490,397,056,256,106,920,920,702,696,696,696,696-lb. cwt., 34; 89,202,980,794,112,512,213,840,184,702,696,696,696,696-lb. cwt., 34; 178,405,961,588,224,102,427,680,368,702,696,696,696,696-lb. cwt., 34; 356,811,923,176,448,204,854,736,736,702,696,696,696,696-lb. cwt., 34; 713,623,846,352,896,408,170,147,472,702,696,696,696,696-lb. cwt., 34; 1,427,247,692,704,179,816,340,344,944,702,696,696,696,696-lb. cwt., 34; 2,854,495,385,408,359,632,680,688,944,702,696,696,696,696-lb. cwt., 34; 5,708,990,770,816,718,126,136,177,888,944,702,696,696,696,696-lb. cwt., 34; 11,417,981,541,632,143,252,272,355,776,944,702,696,696,696,696-lb. cwt., 34; 22,835,963,083,264,286,504,704,710,151,504,944,702,696,696,696,696-lb. cwt., 34; 45,671,926,166,528,572,100,808,142,302,302,944,702,696,696,696,696-lb. cwt., 34; 91,343,852,333,056,114,401,616,284,604,604,944,702,696,696,696,696-lb. cwt., 34; 182,687,704,666,112,228,832,128,128,128,128,944,702,696,696,696,696-lb. cwt., 34; 365,375,409,332,224,456,166,256,25